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Phone (919) 725-1904

S O U T H E A S T
S E V E N

9

An exhibition of the seven SECCA/RJR Southeastern Artists Fellowship recipients for 1985-86

DAVID CRANE
BEVERLY CATTELL DENNIS
HOWARD FINSTER

STEVEN CARROLL FOSTER
CAROLINE JENNINGS
KAREN LEONARD LILES

ART WERGER

12 April thru 25 May 1986
Southeastern Center for Contemporary Art
Winston-Salem, North Carolina

23 January thru 15 March 1987
Ruth Eckerd Hall
Richard B. Baumgardner Center for the Performing Arts
Clearwater, Florida

Supported by a grant from R.J. Reynolds Industries, Inc., Winston-Salem, North Carolina

F O R E W O R D

This year SECCA's Southeast Seven Fellowship Program has a new look. R.J. Reynolds Industries of Winston-Salem, North Carolina, has joined SECCA to cosponsor this premier southeastern artists awards program. Such enlightened and generous corporate support of the Southeast's exceptional contemporary artists by this international corporation is greatly appreciated by SECCA. Benefits to the program have been immediate. This year's fellowships have been increased from \$2,000 to \$3,000 for each of the seven recipients.

Responsive corporate contributions toward the needs of the nonprofit sector cannot be understated or ignored. Such support is not only helpful, it is vital. When it demonstrates a real understanding and concern for the growth and welfare of our artists, it is significant. R.J. Reynolds Industries is that kind of significant corporate citizen.

Ted Potter
Director
SECCA

P A S S I O N A T E A T T E N T I O N

BY PATRICK E. WHITE

That the works of art chosen for an exhibition with the tradition and reputation of the Southeast Seven call forth the viewers interest, admiration, and respect is not surprising. Nor are we amazed to note the evident maturity and seriousness of purpose of the artists selected. But the works in Southeast Seven go beyond these expectations; they elicit, indeed demand, passionate attention.

The artists tacitly recognize a prime fact of experience in the late twentieth century: our world is saturated with images. In this environment where the shopping mall or supermarket produce as much visual overload as the art gallery, it is easy to dismiss any work of art as one more momentary sensory experience, one more thin semiotic datum. What is needed are works of art such as those presented here that not only catch our eye but arrest our vision; work not only worthy of note but demanding of involvement.

These works matter because they encourage us to see in a new way or rather remind us of the passionate attention of an old way of sight, the rapt attention of those moments when we were young as individuals or as a culture, when our first visual experiences drew from us wonder, an apprehension of the magic act of perception. These works prosper under the innocent eye, the attention of a child upon first viewing a thing. This is a risky business for the artist, because the innocent eye is humble before the work, treats the work itself with a respect and alertness that is yet undaunted by reputation, historical place, or critical appraisal. That these artists all seem to encourage in their work this kind of unmediated vision is a measure of their courage and their faith in their own powers. They are all willing to let the work capture our wonder. The strategies through which these artists awaken our vision and hold our wonder as well as the goals to which they lead our eyes are varied and complex, but all create works which combine bold overall effect with nuance of surface and detail.

The roomsapes of Beverly Cattell Dennis or the ceramics of David Crane, for example, though worlds apart in medium and message, share an intense play of surface light. Crane's gold lipped and sleek grey vessels or Dennis' gleaming window splashes dazzle at first. They are original visions, spare and

unalloyed; and even the casual viewer is literally struck, given pause by the physical brightness and play of color on surface. Less riveting work would allow the inattentive eye to make a summary judgment and move on, but these works do not. Looking at Dennis' work, we examine the light in the room, make the measurement of the space, examine each corner of color and change; as we apprehend Crane's ceramics, the luminous surface encourages us to see the sweep of color and texture on the sides flowing up to the lips, the testament of fire in the interiors, the flaming colors bursting forth from the gashes as though from a primal material submitted to many forces.

In all the works of this rich exhibition we are struck, seduced, held; and then the work begins to do its task. We are riveted and allowed to experience a wonder, a delight in the exercise of our senses, emotions, and intellect; for the innocent eye is not passive, indeed is most completely and passionately engaged. As the child asks, "What is it? What does it mean?" so do we in exploring the rich textures of these works. Like the child semiotician, the viewer becomes the sign reader, the symbol maker, the pursuer of meaning with an active eye. However innocent, the eye arranges, categorizes, and draws comparisons and relationships, without which nothing would be known and all would be merely color and light. Thus semiotic density as well as sensory vivacity is one of the hallmarks of the works at hand. Stopped by the sensory richness, we stay to puzzle and investigate.

A stately ballet of figures first draws us into Caroline Jennings' paintings. Calm poise emanates from each individual figure and from the choreography of all together. Yet poise gives way to mystery and we wonder what is the poet reading and why are the boys on the corner so despondent. Further questions take us beyond the narrative as we notice the luscious blue, mauve, and green walls that frame these suspended animations; the bright red checker and the colorful building blocks; and the plants that seem more vital than the human participants in whatever drama may be taking place. We are pleased by the buffed glow of the colors, the rounded and sculptural bodies, the palpable globed oranges on the table, the rhythm of the window shade pulls in window after window like punctuation marks on a hidden sentence, the sweep of perspective down streets and up stairs and the command of space throughout. More vivid and richly remembered than a dream, yet more stylized and molded than reality, Jennings' world invites echoes of the work of Balthus and Kathryn Freeman, but is distinctly her own in its delicate color sense, the softness of its sculptural forms, and its evocation of a new sense of space.

Art Werger's work also removes the viewer from our complacent apprehension of space by capturing a particular moment, the brief glimpse of the city caught from a plane just before landing, the instant when the people and cars on the street seem to have a vivid life. In flight we cannot arrest this moment, of course, and the sheer impossibility of doing so may lend Werger's work some of its special shiver of vertigo. Further Werger's etchings crystalize the forms and modify the color into deep single values—rich yellow lights gleam from buildings, while all the world is grey and blue, for example. Werger's choice of medium gives his work an added spookiness as the etching process makes the ghostly boundaries of the lights of streets and cars appear to edge out into the other forms. These are masterful prints

harking to a child's train layout sense of the world, but never giving us the surety of specific realism. Strangely lit and more vivid than possible, Werger's buildings seem suspended too in time and space, in a beautiful stillness. Even when a fire rages and a person plummets from a burning window, fire, rescuers, and victim are caught in a moment that becomes eerie because nothing endures the way Werger's world seems to. We are astounded that the jumping girl will never reach the net. Like the figure on Keats' Grecian urn, she will fall that way forever.

Light in Werger's etchings appears in several distinct manifestations: controlled discrete forms in lines, dots, and bright sulphur slabs at windows; hazy blossoms from the car and street lights; and a general untamed glow. In Beverly Dennis' rooms light is almost an intruder, a harsh but lovely brilliance crashing through windows and thresholds, assaulting the space and the viewer, who is in the position of the lone custodian of these rooms, as if the light were the guest these empty chairs had been waiting for. How different too is Dennis' use of the surface from Werger's or Jennings' muted burnishings. Her brushwork draws the light like a spectra around the room, across the banister, against the wall—almost like trailed fire. No delicate impressionistic light here; Dennis' light is rolling fire, waved up against the walls, banked back and forth, a literal sunburst of blazing energy, a pulse of light crashing in on the world of William Merritt Chase and John Singer Sargent. Yet the scattered antiques and the buildings themselves somehow contain this force, for Dennis gives the victory neither to light nor form; she dominates the battle, turns it into an alliance and shows light made form, form made light, honoring both in eternal opposition as they give off energy where they collide.

All the various physical worlds in the works of Jennings, Werger, and Dennis bear a close proximity to the worlds in which we move, live, and dream. The work of Karen Leonard Liles, on the other hand, maps a world out beyond M.C. Escher by way of Dr. Seuss. Her flowing roads and dangling triangles offer whimsical commentaries on her labled titles, but Liles' vision is more delicate and sensitive than that of the mere visual punster. Her paintings on handmade paper are lyrical exploration of rhythm, grace, and motion. She suspends pylons and obelisks on frail trapezes, floats flowers and leaves through the field of vision, buckles roadways, and tilts walls, arches, doorways, and staircases in an exhilarating dance of forms even further energized by her light sense of color. Liles seems at once playful, beckoning and yet cagey, aware; both childlike and sophisticated. More than Jennings and Werger, Liles brings her irony to the surface, inviting a collaboration with the viewer in which we at first see titles like *Leaving an Impression* or *At Decent Intervals* as jocular guides leading us to decipher the visual cues. Finally, however, the work has more resonance than a single shot joke. The images of castle, staircase, and the paraphernalia of surrealist dream are complicated by the soft flowers and the muted beauty of the surface, the rhythm of color and form that sets the entire work in motion. The very fact that she chooses handmade paper, which would seem like an excessive delicacy for someone making jokes, like sending engraved gag cards, shows her attention to a complex interplay. Clearly then Karen Leonard Liles is after something more here. She evokes the spontaneous pleasure of humor and laughter, but she wants it to

continue for us all in a prolonged dance of delight. She treats solemn signs and symbols with a lilting irreverence which in turn restores to them their genuine surrealistic thrill.

Stephen Carroll Foster addresses this meeting of the profoundly mysterious and the humorous through different means and tips his balance to the shiver of history and horror. His *Troubled Youth* is at once a comic icon to Adolph Hitler, a naive shrine that is also a warning and an exemplum. For the very seduction the bordered title warns us about can be seen in the calm, serious, almost gentle eye and brow of the young Adolph and in his colorful clothes against the children's book mountain background, all of which make him appear harmless. The image fights with the verbal advice and proves the seriousness of the advice. In *The Legend of the Death of Josef Mengele*, Foster constructs another warning icon, but our first glance is at the comic red polka dot boxer shorts that Mengele wears as he is pulled underwater, and Hitler and a subsidiary demon emerge from his mouth to live on. The triumph of the good, the punishment of evil is a wish, a hope, a political and cultural holy card.

More than any of the other artists in this show, Carroll brings his sense of history to the surface. That he does so with a consciously naive style suggests the fertile paradoxes of his relation to history and to his culture. Like a child he would like to exorcise the demons by art, but as a man of his time he knows that art is frail yet magically powerful at the same time. His *Cain and Abel* and *The Birth of Frankenstein* surrender some of the naive stylistic signatures, offering instead a more painterly surface which yet retains culturally laden echoes of 19th century pugilists and bestial surgery. In all his work, Foster reaches into profound cultural myths, transforms them and awakens their resonance for our time, demanding that we notice and read them and thus contemplate the shape of our imagined lives. Through the veil of his irony, Foster's call to vision persists.

The genuine naive artist Rev. Howard Finster addresses the world with a head-on exuberance that leaves little room for irony, but much for other forms of nuance and intricacy. Indeed, Finster is an aficionado of complexity, a collaborator with diversity. From discarded odds and ends he has made a sculptural garden around his Georgia home, a little world of his own dominated by the towering *World Church of Folk Art*, which he designed and constructed. As he designates himself in his signature to his *Mona in Lilac and White*, Finster is a "man of vision". Like many mystics he evidences the omniverous appetite for forms and things and the *horror vacui*, the fear of empty space in a composition that led medieval Christian architects to embellish ceilings out of clear sight of any viewer and Islamic artists to cover their design with decorative elaborations. He fills the space of his work with text, treating literary and casual sources as one more element in a semiotics of propagation and diversity that owes nothing to a cultural trendiness. Rather his art springs full grown from his own vision of God and of humanity's share in God's divinity, as he notes on his *Queen Victory*, "And Man is made in God's own image and man makes millions of things. So does God;" or as his sign informs visitors to his miniature city, "I took the pieces you threw away and put them together by night and day. Washed by rain, dried by sun, a million pieces all in one." Yet, if commitment to the variety of the world was all Finster possessed, he

would not be an artist of the stature which we must give him. He embodies his vision with a sense of space, color, and image that is vivid, intense, and original. In *Howard Finster Known Of Creatures In 1947*, for example, the central figure grins out of a canvas shaped and made rhythmic by the sensuously curving necks of giraffes, with trees punctuating the foreground and women in brightly colored dresses riding by on smiling clouds. There is much to see, to notice, to reward our attention in this semiotically rich world.

Against the rich surfaces of Finster's work, the smooth sheen of David Crane's ceramics may seem an undifferentiated field of light. But a closer examination by hand or eye shows that the special distinction of his work lies in the presentation of sweeping momentous forms which strike the eye with surety and power and yet simultaneously reveal surfaces of flickering light, gradual modulation of color and shade, and forms that buckle and gash themselves in vivid new colors. Crane's earthenware vessels are surfaced without glaze in clay slip and thus provide a variety of surface on one pot, modulated from rough and tactile to a satiny smoothness. And the color changes in the surface are created in the kiln itself, generated by flames moving across the surface in a wide variation in temperature. From above, his vessels seem bubbling cauldrons because the marks of the making are still present—frozen fires still churn. Similarly the gestural sweep of his low wide pots with elongated lips and flowing edges broken only by slashed canyons of color embodies earth in motion, a geological sense of action in apparent stillness. Crane captures an evolving world, fire and power transformed into potential rather than active energy.

Many other individual strengths and beauties could be noted in these works. These artists represent no single school or vision of experience. What they do share is a willingness to acknowledge the complexities of perception and the difficulties that militate against any act of seeing in our time. They bring these complexities forth in their work to exercise our own vision, to reawaken the innocent eye. They know that for art to live in our time, it must be an arresting experience; but they also know that mere shock or surface dazzle attracts attention but does not hold it. These artists elicit instead a passionate attention by constructing works that repay a profound, vital, and lingering interaction of viewer and art.

Only by watching the drama of balance between light and dark, detail and monumental impact, anger and calm, sobriety and humor will we experience the works of these artists fully. Warring aesthetic concerns, differing critical biases, contradictory emotional states, all come together in these works in moments of reconciliation, as the power of the individual artist brings these contrarities together, holds them up for a moment and suggests that in their balance lies the salvation of us all as a culture and as individual human beings. In the passionate attention that these works demand we reach a meditative balance rare in the work of our age, a balance nonetheless necessary for greatness in vision, conception, and performance in art, necessary even for the human thought and feeling.

Patrick E. White is Head of the Department of Language and Literature at Pfeiffer College in Misenheimer, North Carolina and is the North Carolina editor for the New Art Examiner.

S E C C A / R J R P A N E L

SHARON CAMPBELL/Head of Exhibitions and Museum School of Art
Greenville County Museum of Art
Greenville, South Carolina

DEREK GUTHRIE/Publisher and Editor
New Art Examiner
Washington, D.C.

IRA LICHT/Director
The Lowe Art Museum
The University of Miami
Coral Gables, Florida

J U R O R S' S T A T E M E N T S

SHARON CAMPBELL:

The goal, to select only seven outstanding artists from more than six thousand six hundred slides! The logistics of reviewing the slides had been perfected by the SECCA staff, but the jurying process was most difficult; staggering, in fact, but educational.

Seeing the amount of strong work done in this region was the most beneficial part of this education for me. I plan to see more works by many of these artists. My choices were not based on technique or trend, but on what the work communicated to me. These artists are obviously committed to their work and I was most impressed with the diversity and strength of their concepts. The strength (inspiration) that some of the artists drew from their surroundings contributed further to the individuality of their work. The idea of grants given to artists working in particular regions has great appeal to me.

There are visions that need to be seen, and this forum both allows and helps cause that to happen.

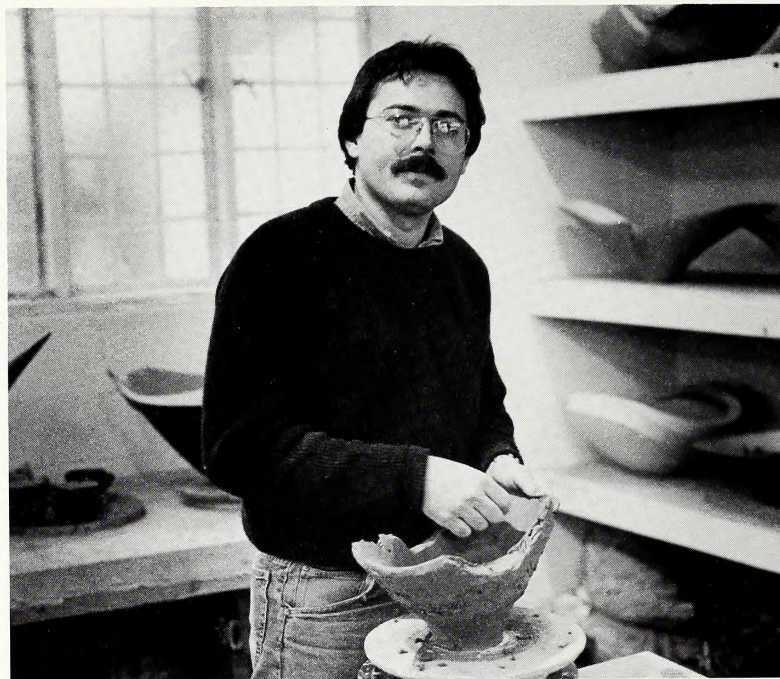
IRA LICHT:

The particular philosophy and criteria of any individual panelist is necessarily somewhat muted by the consensus of all the jurors. The quality of the submissions was so generally creditable that although I am not able to claim that every one of the winners represents my personal aesthetic interests, I strongly endorse all the panel's choices.

DAVID CRANE



Double Pass Pot 1985
red earthenware clay
17 x 21 x 16 inches



Rick Orlando photo

DAVID CRANE

In my work, the ceramic vessel is used as a format for expressing personal experiences, perceptions, and formal artistic interests. The primary concerns are those of interpreting the colors, forms and spacial relationships commonly experienced in both landscape and the human figure. The challenge of dealing with movement, interior/exterior space, circular viewing and spacial ambiguity is a constant issue. The bowl as a format, with its subliminal relationship to function and its historic pottery roots, often seems to provide the best overall flexibility for expressing these ideas.

BORN:

1953

RESIDES:

Blacksburg, Virginia

EDUCATION:

B.F.A., Ceramics, Northern Arizona University, Flagstaff, 1976

M.F.A., Ceramics, Illinois State University, Normal, 1978

PRESENT POSITION:

Assistant Professor of Art, Virginia Polytechnic Institute and State University, Blacksburg, Virginia

GRANTS AND FELLOWSHIPS:

SECCA/RJR Southeastern Artists Fellowship, Southeastern Center for Contemporary Art, Winston-Salem, North Carolina, 1985-86

AWARDS:

Award of Excellence, **Clay USA**, Porterfield Gallery, Radford University, Radford, Virginia, 1984

Indiana Museum Merit Award, **Indiana Crafts 1978**, Indiana Museum of Art, Indianapolis, Indiana, 1978

SELECTED SOLO EXHIBITIONS:

Martha Schneider Gallery, Highland Park, Illinois, 1985

Elements Gallery, New York, 1984

Andrews Gallery, College of William and Mary, Williamsburg, Virginia, 1984

Running Ridge Gallery, Santa Fe, New Mexico, 1982

Hills Gallery, Santa Fe, New Mexico, 1981

SELECTED EXHIBITIONS:

Clay USA, Porterfield Gallery, Radford University, Radford, Virginia, 1984

Ceramics Invitational, Southeastern Center for Contemporary Art, Winston-Salem, North Carolina, 1984

Crafts Invitational, Southeastern Center for Contemporary Art, Winston-Salem, North Carolina, 1983

Low Fire Invitational, The American Hand, Washington, D.C., 1983

Earthenware U.S.A.: New Directions, The Hand and the Spirit Crafts Gallery, Scottsdale, Arizona, 1981

Bowl Show, The American Hand, Washington, D.C., 1981

The Vessel, Delahunty Gallery, Dallas, Texas, 1981

36th Annual National Ceramic Invitational Exhibition, Lang Art Gallery, Scripps College, Claremont, California, 1980

The Art of the Bowl, Florence Duhl Gallery, New York, 1979

Marietta College Crafts National, Grover Herman Fine Arts Center, Marietta, Ohio, 1978

Young Americans Clay/Glass, American Crafts Council, Tucson Museum of Art, Tucson, Arizona, and Museum of Contemporary Crafts, New York, 1978

SELECTED COLLECTIONS:

Neville Public Museum, Green Bay, Wisconsin

Museum of Northern Arizona, Flagstaff

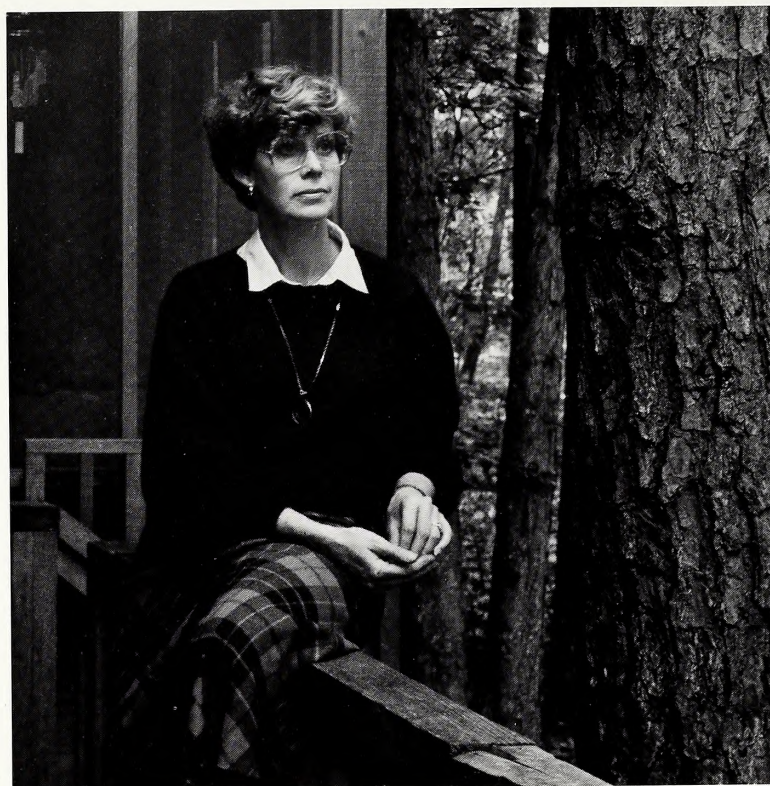
Illinois State University, Normal

Fred Marer Collection of American Ceramics, Los Angeles, California

BEVERLY CATTELL DENNIS



Ascending Staircase 1985
oil on canvas
48 × 44 inches



Don Norris photo

BEVERLY CATTELL DENNIS

My paintings are about illusion, light, energy and color. They are of empty spaces with a primary light source. Sometimes a chair, or a doorway or a window functions as a focal point. Light will appear to circumscribe or fill it. Reflected color and flare provide play against the background and walls. Diagonals lead you into the picture plane—provide you with the illusion of being there. A slash through the wet paint suggests something moving quickly by just beyond the mind's eye. There is the illusion of presence—of energy—of light. There is the feeling of paint.

BORN:

1942

RESIDES:

Hattiesburg, Mississippi

EDUCATION:

B.S., Southern Methodist University, Dallas, Texas

Memphis Academy of Art, Memphis, Tennessee

University of Arkansas, Fayetteville

Corcoran School of Art, Washington, D.C.

GRANTS AND FELLOWSHIPS:

SECCA/RJR Southeastern Artists Fellowship, Southeastern Center for Contemporary Art, Winston-Salem, North Carolina,
1985-86

AWARDS:

South Mississippi Art Association Competition Awards, 1985, 1984, 1980

Meridian Museum of Art Purchase Awards, 1984, 1983, 1982

SELECTED EXHIBITIONS:

Marie Hull Gallery, Jackson, Mississippi, 1985

Paige Gallery, Dallas, Texas, 1985

Meridian Museum of Art Juried Competition, 1984

Mississippi Artists' Show, University of Southern Mississippi, Hattiesburg, 1984

Images '84, Mississippi World's Fair Pavillion, 1984

State of the Arts. . .Mississippi, Contemporary Arts Center, New Orleans, Louisiana, 1983

HOWARD FINSTER



Visions Of Resting And Waighting Souls Of Time 1985

oil on panel

24 x 36 inches



Archives of American Art, Smithsonian Institution, Liza Kirwin photo

HOWARD FINSTER

I retired from the ministry in 1960 because people were not able to recall the messages of my sermons from one sermon to the next. I opened a bicycle repair shop and was painting a bicycle with a brush and got paint on my fingers and realized that I had left a fingerprint on the paint job. When I looked closely I noticed that there was a human face in the fingerprint of paint. A voice said to me, "Make Sacred Art". I responded that I did not know how to make a painting and the voice said, "How do you know that you do not know how?" I decided to try it. I got a dollar bill and taped it to a board and started to copy the picture of George Washington. A bunch of kids gathered around. And that was how it started. I use tractor enamel paint.

From a phone conversation with Howard Finster

BORN:

1916

RESIDES:

Summerville, Georgia

EDUCATION:

Sixth Grade

PRESENT POSITION:

Self-employed Artist

GRANTS AND FELLOWSHIPS:

National Endowment for the Arts

SECCA/RJR Southeastern Artists Fellowship, Southeastern Center for Contemporary Art, Winston-Salem, North Carolina,
1985-86

SELECTED EXHIBITIONS:

Rev. Howard Finster, Phyllis Kind Gallery, New York, 1985, 1983, 1980, 1977

Howard Finster: *Man of Vision*, The Philadelphia Art Alliance, Philadelphia, Pennsylvania, 1984

Sermons in Paint, The University of Richmond, Richmond, Virginia, 1984

1984 Venice Biennale, *Paradise Lost, Paradise Regained*, Venice, Italy, 1984

The End of the World: Contemporary Visions of the Apocalypse, The New Museum of American Folk Art, New York, 1983

The Shape of Things: Folk Sculpture from Two Centuries, Museum of American Folk Art, New York, 1983

Currents: Howard Finster, The New Museum of Contemporary Art, New York, 1982

More Than Land or Sky: Art from Appalachia, National Museum of American Art, Washington, D.C., 1981

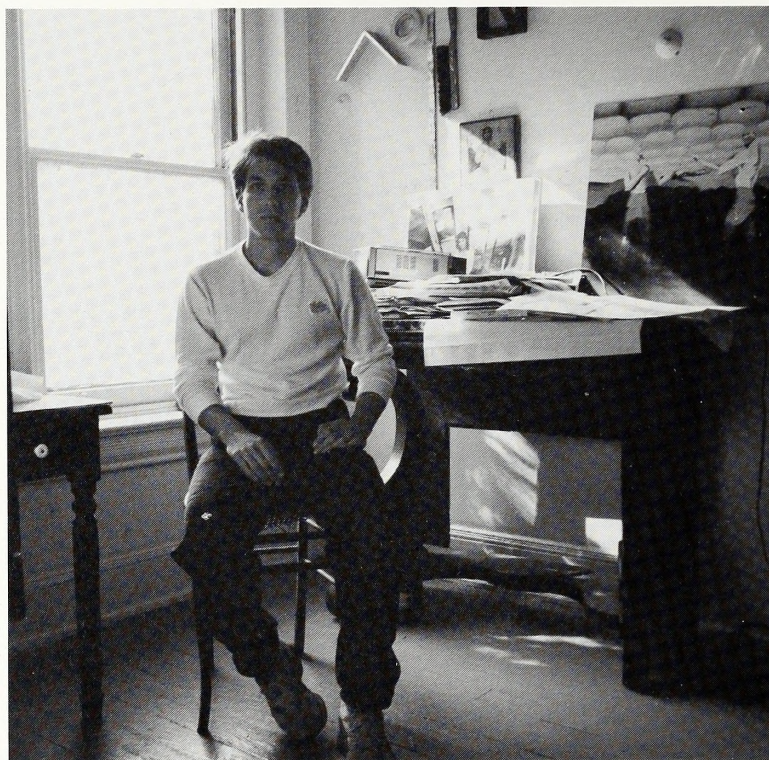
Transmitters, The Isolated Artist in America, Philadelphia College of Art, Philadelphia, Pennsylvania, 1981

Wake Forest University Fine Arts Center, Winston-Salem, North Carolina 1980

STEVEN CARROLL FOSTER



The Legend of the Death of Josef Mengele 1985
oil on panel
27 x 22 x 3 inches



G.E. Garrison photo

STEVEN CARROLL FOSTER

This work is the result of much absorption of print, television and music. These things are important.

BORN:

1954

RESIDES:

Washington, D.C.

EDUCATION:

B.F.A., University of Maryland, College Park, 1976

GRANTS AND FELLOWSHIPS:

SECCA/RJR Southeastern Artists Fellowship, Southeastern Center for Contemporary Art, Winston-Salem, North Carolina, 1985-86

SELECTED EXHIBITIONS:

37th Annual Purchase Exhibition, Hassam and Speicher Fund, American Academy and Institute of Arts and Letters, New York, 1985

Innocence and Experience, Greenville County Museum of Art, Greenville, South Carolina, 1985

Looking Back, Looking Here, Looking Out, An Exhibition of Seven American Painters, Andover, England, 1985

History as Content, Washington Project for the Arts, Washington, D.C., 1984

Solo Exhibition, Gallery 66, Connecticut College, New London, Connecticut, 1984

Civilization—Transdisfiguration, Marsh Gallery, University of Richmond, Richmond, Virginia, 1983

Options '83, Washington Project for the Arts, Washington, D.C., 1983

Artscape '83, Maryland Institute College of Art, Baltimore, Maryland, 1983

CAROLINE JENNINGS



Many Crusades 1985

oil on canvas

31 x 49 inches



Robert Campbell photo

CAROLINE JENNINGS

My work focuses increasingly upon the mythical content of everyday life. I try to interpret man's way of ordering things (myth) and expose the way in which we impose restraint upon the sheer panic of living. My paintings are very controlled, but there is an obvious disturbing quality sort of bursting through the surface; I guess that's the way I see life. I think there is much that is amusing in most of my paintings, but many people find these same aspects disturbing or grotesque. I don't mind people looking at my work and inventing, because then whatever mythical content there may be is made personal, and I think that's a vital aspect of life which we "modern" folk frequently deny or ignore. I like to use children in lots of my paintings because their subconscious actions are still so inhibited, yet they have a sense of order of quite mythical proportions.

BORN:

1949

RESIDES:

Elkins, West Virginia

EDUCATION:

Attended Vassar College, Poughkeepsie, New York, 1967

Boston University, Boston, Massachusetts, 1968-70

Memphis College of Art, Memphis, Tennessee, 1975-1977

GRANTS AND FELLOWSHIPS:

SECCA/RJR Southeastern Artists Fellowship, Southeastern Center for Contemporary Art, Winston-Salem, North Carolina,
1985-86

AWARDS:

West Virginia Governor's Award, 1985, 1983

Allied Artists of West Virginia Juried Exhibition, 1985

Crosseurrents, West Virginia Juried Exhibition, 1985

SELECTED EXHIBITIONS:

Three-person Exhibition, Limbo Gallery, New York City, 1986

Twenty Women, Phenix City Gallery, New York City, 1985

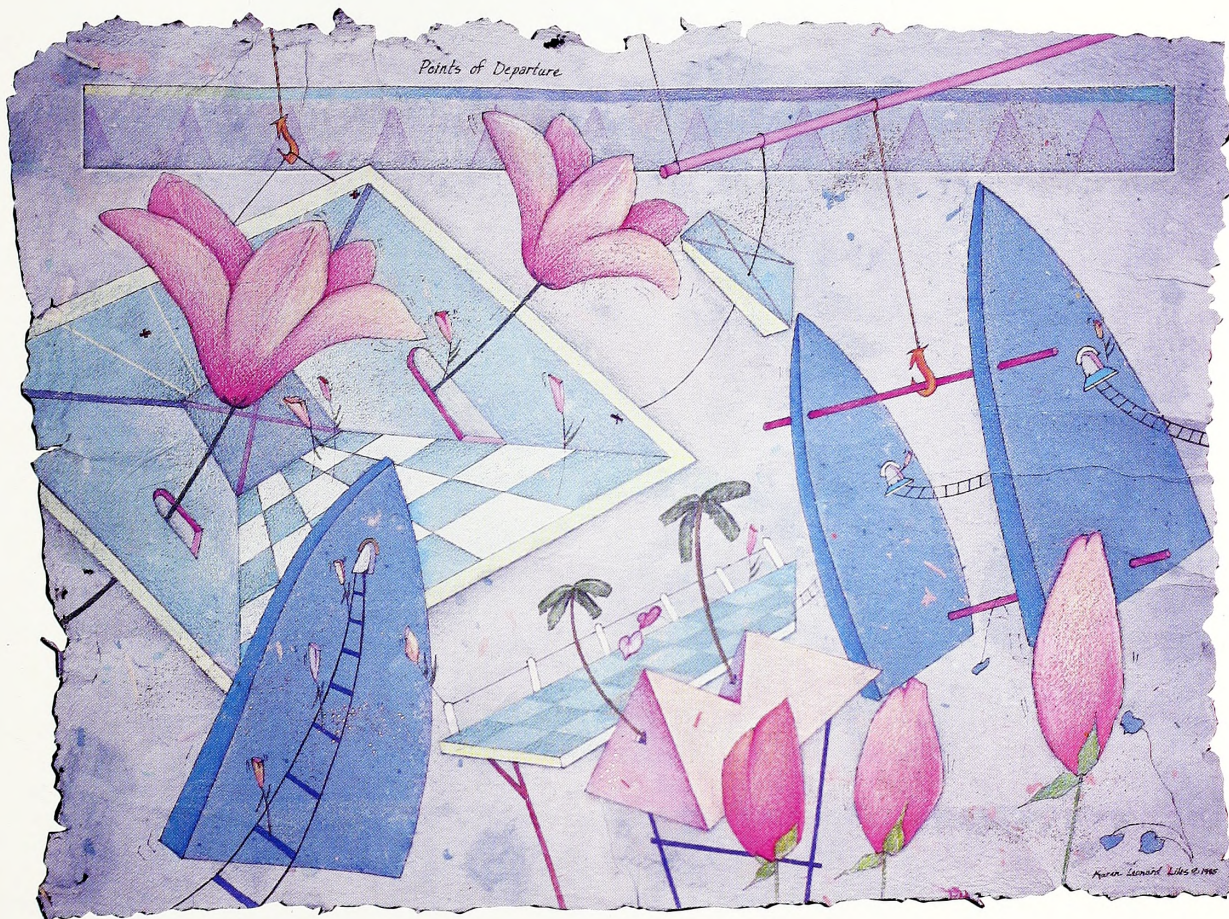
Crosseurrents West Virginia, Painting, Stifel Fine Arts Center, Wheeling, West Virginia, 1985

Allied Artists of West Virginia Juried Exhibition, 1985, 1984, 1983

West Virginia Juried Exhibition, Cultural Center, Charleston, West Virginia, 1985, 1983, 1981

Exhibition 280, Huntington Galleries, Huntington, West Virginia, 1984, 1981

KAREN LEONARD LILES



Rex Klett photo

Points Of Departure 1985
 prismacolor and ink on handmade paper
 19¼ x 26¼ inches



Rex Klett photo

KAREN LEONARD LILES

My objective for the viewer is to evoke a sense of visual joy, engage the imagination, and prompt a sense of play.

I work with a vocabulary of images which derives, in part, from my interests in architecture, plants, travel, and theater.

BORN:

1955

RESIDES:

Wadesboro, North Carolina

EDUCATION:

Foreign Study, Universidade de Sao Paulo and Fundacao Armando Alvares Penteado, Sao Paulo, Brazil, 1975-76

B.F.A., Printmaking, Indiana University, Phi Beta Kappa, 1978

M.F.A., Printmaking, Ohio University, 1980

PRESENT POSITION:

Self-employed Artist

GRANTS AND FELLOWSHIPS:

SECCA/RJR Southeastern Artists Fellowship, Southeastern Center for Contemporary Art, Winston-Salem, North Carolina, 1985-86

AWARDS:

Honorable Mention, National Small Print and Drawing Exhibition, Schoharie Arts Council, Cobleskill, New York, 1984

Merit Award, Greensboro Artists League 15th Annual Juried Competition, Greensboro, North Carolina, 1984

Appleton Papers Cash Award, Southeastern Spectrum 3rd Annual Juried Exhibition, Associated Artists of Winston-Salem, Winston-Salem, North Carolina, 1984

Merit Award, 12th Annual Competition for North Carolina Artists, Fayetteville Museum of Art, Fayetteville, North Carolina, 1984

SELECTED EXHIBITIONS:

Recent American Works on Paper, Smithsonian Institution Traveling Exhibition, Washington, D.C., 1985-86

Gallery Summer Show, Cumberland Gallery, Nashville, Tennessee, 1985

Rockford International '85, Print and Drawing Biennial, Rockford, Illinois, 1985

2nd Clemson National Print and Drawing Exhibition, Clemson University, Clemson, South Carolina, 1985

Uncommon Cliches—Drawings by Karen Leonard Liles, The Arts School Gallery, Carrboro, North Carolina, 1984

Works on Paper/Partnership International, Indianapolis Art League and Partners of the Americas, Indiana and Rio Grande do Sul, Brazil, 1983-84

GALLERY AFFILIATIONS:

Hodges/Taylor Gallery, Charlotte, North Carolina

Cumberland Gallery, Nashville, Tennessee

San Francisco Museum of Modern Art Rental Gallery, San Francisco, California

ART WERGER



The Arsonist 1985
etching
35¼ × 23½ inches



ART WERGER

In my recent works, I have assumed an elevated vantage point in order to observe our environment from an objective distance. This aerial angle is the perfect domain for the voyeur. From here we may see both side and top with equal clarity and yet go undetected by those being observed.

This detachment parallels the passive nature of our roles as observers through the mass media, specifically television. These aerial views are the beginnings of stories; the pictures seen under the credits before we zoom in and become involved with a lead character; the safe distance assumed by newscasters in exploiting the hardships of others. At different levels these visions become either aloof, patterned abstractions or engaging narratives.

Etching has been my medium of concentration during the past few years. Although it is a demanding and time consuming medium, I have found it appropriate and comfortable for this recent imagery. The clarity of line and shade is intended to draw the viewer into the scene while the reproductive process and cold metal surface feel appropriate to the contemporary subject matter. Through this process, the images undergo an evolution and begin to take on a life of their own.

BORN:

1955

RESIDES:

Macon, Georgia

EDUCATION:

B.F.A., Rhode Island School of Design, 1978

M.F.A., University of Wisconsin, Madison, 1982

PRESENT POSITION:

Acting Chairman, Visual Art Department, Wesleyan College, Macon, Georgia

GRANTS AND FELLOWSHIPS:

SECCA/RJR Southeastern Artists Fellowship, Southeastern Center for Contemporary Art, Winston-Salem, North Carolina, 1985-86

Wesleyan College Summer Research Grant, 1985

Wesleyan College Summer Research Grant, 1984

AWARDS:

Purchase Award, **North Dakota Print and Drawing Annual**, University of North Dakota, Grand Forks, 1984

Purchase Award, **National Print Exhibition**, Edinboro State College, Edinboro, Pennsylvania, 1983

Purchase Award, **Clemson National Print Exhibition**, Clemson, South Carolina, 1983

Purchase Award, **Wesleyan International Print and Drawing Exhibition**, Macon, Georgia, 1983

Purchase Award, **Stockton National Print Exhibition**, Stockton, California, 1983

Purchase Award, **Illinois Regional Print Show**, 1982

Purchase Award, **Wisconsin Biennial**, 1982

SELECTED EXHIBITIONS:

Georgia Printmakers, High Museum of Art, Atlanta, Georgia, 1986

9th University of Dallas National Print Invitational, University of Dallas, Irving, Texas, 1985

Printmakers '85, The Tallahassee Invitational, University Gallery, Florida State University, 1985

The Tonal Range, Miriam Perlman Gallery, Lake Point Tower, Chicago, Illinois, 1985

140 Years of Southern Printmaking, Organized by University of Mississippi, 1983-84

SELECTED COLLECTIONS:

Boston Printmakers, Boston, Massachusetts

Madison Arts Center, Madison, Wisconsin

Trenton Museum, Trenton, New Jersey

Columbus Museum of Arts and Sciences, Columbus, Georgia

Albany Museum of Art, Albany, Georgia

E X H I B I T I O N C H E C K L I S T

All works are courtesy of the artists unless otherwise noted.
Dimensions are given in order of height, width, depth.

DAVID CRANE

1. *Point And Pass Elongated Bowl* 1983-84
black earthenware clay
9 x 35 x 7 inches
2. *Three Point Pot* 1985
red earthenware clay
18 x 26 x 24 inches
3. *Four Point Pot* 1985
black earthenware clay
19 x 28 x 27 inches
4. *Torso Pot* 1985
red earthenware clay
18 x 26 x 14 inches
5. *Double Crevice Elongated Bowl* 1985
red earthenware clay
9 x 31 x 9 inches
6. *Horizon-Torso Pot* 1985-86
red earthenware clay
19 x 28 x 10 inches
7. *Pass And Gap Elongated Bowl* 1985-86
red earthenware clay
7 x 30 x 7 inches
- *8. *Double Pass Pot* 1985
red earthenware clay
17 x 21 x 16 inches

BEVERLY CATTELL DENNIS

9. *Striped Chair In Sepia* 1984
oil on canvas
24 x 30 inches
- *10. *Ascending Staircase* 1985
oil on canvas
48 x 44 inches
11. *Descending Staircase* 1985
oil on canvas
48 x 44 inches
12. *Window Over Door, Study* 1985
oil on canvas
46 x 44 inches
13. *Light Study With Circle Of Chairs* 1985
oil on canvas
48 x 42 inches

14. *Chippendale Chair In Cadmium Room* 1985
oil on canvas
48 x 42 inches
15. *Light Study With Chinese Bowl And French Chair* 1985
oil on canvas
42 x 44 inches
16. *Light Study Through Glass Door* 1985
oil on canvas
46 x 42 inches

HOWARD FINSTER

17. *Vision Of A New Heaven* 1984
mixed media
30 3/4 x 24 inches
Collection of William and Ann Oppenheimer,
Richmond, Virginia
- *18. *Visions Of Resting And Waighting Souls Of Time* 1985
oil on panel
24 x 36 inches
Collection of Mr. Ray Kass, Christiansburg,
Virginia
19. *Jesus And Seemless Robe* 1985
mixed media on panel
15 1/4 x 19 1/2 inches
20. *Last Of The Hooping Cranes* 1985
mixed media on panel
14 3/4 x 18 3/4 inches
21. *Howard Finster Known Of Creatures In 1947* 1985
mixed media on panel
22 x 28 inches
22. *Black Granet Rich White Sand Outer World* 1985
mixed media on panel
25 3/4 x 33 3/4 inches

STEVEN CARROLL FOSTER

23. *Troubled Youth* 1983
mixed media on panel
20 x 17 x 4 inches
24. *Under The Wall* 1984
oil on panel
30 x 24 x 3 inches
25. *The Birth Of Frankenstein* 1985
oil on canvas
84 x 96 inches

- *26. *The Legend Of The Death Of Josef Mengele* 1985
oil on panel
27 × 22 × 3 inches
- 27. *Cain And Abel* 1985
oil on panel
30 × 29 × 3 inches
- 28. *The Defection Of Vitaly Yurchenko* 1985
oil on panel
26 × 22 × 3 inches
- 29. *The Perils Of The Hunt* 1986
oil on panel
23 × 21 × 2 inches

CAROLINE JENNINGS

- *30. *Many Crusades* 1985
oil on canvas
31 × 49 inches
- 31. *The Poet* 1985
oil on canvas
25 × 49 inches
- 32. *Street Corner* 1985
oil on canvas
15¼ × 29 inches
- 33. *Two Doorways* 1985
oil on canvas
31 × 31 inches
- 34. *Small Interior With Two Women* 1985
oil on canvas
13 × 13 inches
- 35. *Parlor Game* 1985
oil on canvas
25 × 49 inches
- 36. *Crossing A Body Of Water* 1986
oil on canvas
33 × 37 inches
- 37. *Interior With Windows Onto Street* 1986
oil on canvas
37 × 41 inches

KAREN LEONARD LILES

- 38. *Taking To The Road* 1985
prismacolor and ink on handmade paper
25¼ × 19¼ inches
- 39. *Out Of The Blue* 1985
prismacolor and ink on handmade paper
22½ × 16¾ inches

- 40. *Getting Some Distance* 1985
prismacolor and ink on handmade paper
23¼ × 16¾ inches
- *41. *Points Of Departure* 1985
prismacolor and ink on handmade paper
19¼ × 26¼ inches
- 42. *Bridging The Gap* 1985
prismacolor and ink on handmade paper
16½ × 31½ inches
- 43. *Leaving An Impression* 1985
prismacolor and ink on handmade paper
21½ × 31¼ inches
- 44. *At Decent Intervals* 1985
prismacolor and ink on handmade paper
18½ × 24¼ inches
- 45. *Striking A Balance* 1985
prismacolor and ink on handmade paper
26 × 19½ inches

ART WERGER

- 46. *Metropolis* 1985
prismacolor on black Arches
40½ × 29¼ inches
- 47. *California* 1985
etching
30¾ × 23½ inches
- 48. *Urban Nocturne* 1985
etching
23½ × 35¾ inches
- 49. *Cleared For Landing* 1985
etching
23½ × 35¾ inches
- 50. *Incident Before Dawn* 1985
etching
35¾ × 23½ inches
- *51. *The Arsonist* 1985
etching
35¾ × 23½ inches
- 52. *Perimeter* 1985
etching
35¾ × 23½ inches
- 53. *Industry* 1985
etching
35¾ × 23½ inches

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